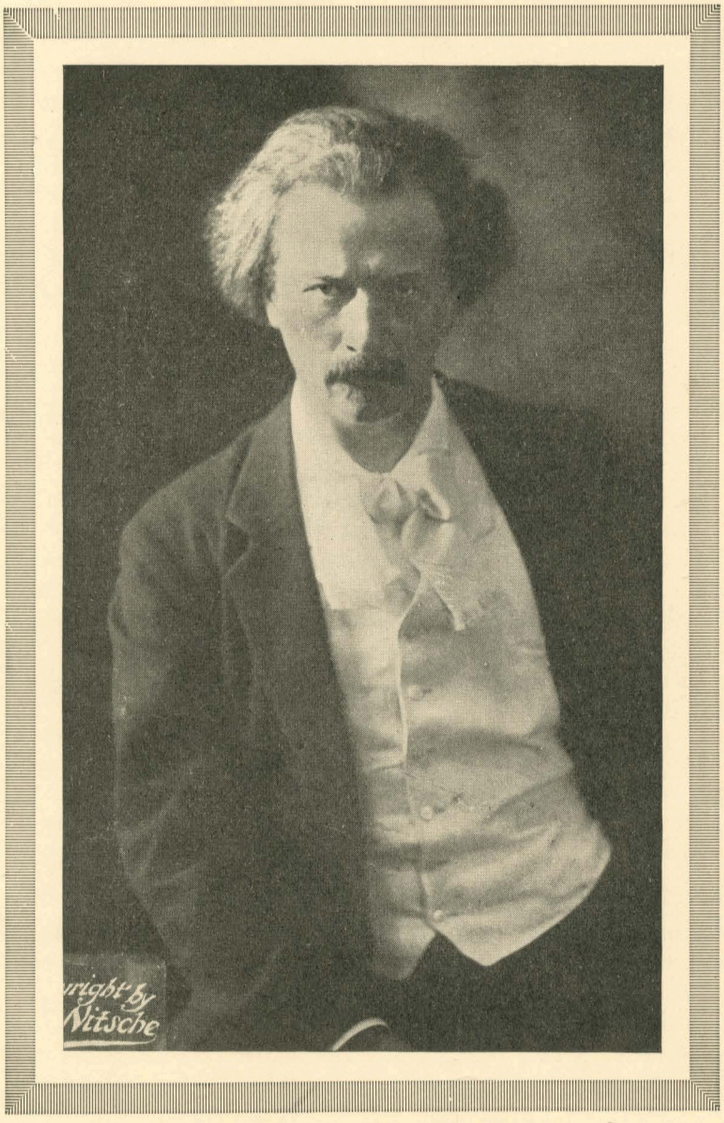
MINUET IN G

Op. 14, No. 1

By

I. J. PADEREWSKI



BIOGRAPHICAL SKETCH AND GLOSSARY

FINGERING, PHRASING, PEDALING, GENERAL INFORMATION, AND INSTRUCTIVE ANNOTATIONS ON FORM AND STRUCTURE AND INTERPRETATION

By ERNST C. KROHN

St. Louis London

Price 35 Cents

PRINTED IN U. S. A.

No. 659

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 659

MINUET IN G

Biographical Sketch—Ignace Jan Paderewski

Born at Kurilovka, Russian Poland, November 6, 1860

IGNACE JAN PADEREWSKI'S father was a prosperous farmer whose Polish sympathies caused his banishment to Siberia when Ignace was three years old. His mother became his first music teacher but she died when he was five. After this tragic event his musical training lapsed and he received no systematic instruction until his twelfth year, when he entered the Warsaw Conservatory. At seven he composed a set of Polish dances and at sixteen he attempted a concert tour in Russia. At eighteen he became Professor at the Warsaw Conservatory, but resigned four years later to go to Berlin for further study. At twenty-four, he went to Vienna to study with Leschetizky, making his debut three years later. The year following he played in Paris, arousing tremendous enthusiasm. After that an English tour, followed by one in America, sufficed to establish his reputation as the greatest pianist since Liszt and Rubinstein.

Paderewski has composed a symphony, two operas, a piano concerto, a violin sonata, a piano sonata, and some songs. Among his many fine piano pieces, the "Melodie" (Op. 8, No. 3), the "Krakowiak" (Op. 9, No. 5), the "Polonaise" (Op. 9, No. 6), and this "Minuet" are typical.

General Information: An early friend tells this pretty story about the "Minuet": "When Paderewski was a professor at the Warsaw Conservatory, he was a frequent visitor at my house. One evening I remarked that no living composer could be compared with Mozart. Paderewski's only reply was a shrug of the shoulders, but the next day he came back, and, sitting down at the piano, said, 'I should like to play you a little piece of Mozart's which you perhaps do not know.' He then played the Minuet. I was enchanted with it and cried, 'Now you will yourself acknowledge that nobody of our time could furnish us with a composition like that!' 'Well', answered Paderewski, 'this Minuet is mine.' "

Composed before 1882, this piece was originally published in a set of pieces entitled "Humoresques de Concert" (Op. 14), the first book of which "A l'Antique" contained this Minuet as well as a "Sarabande" and a "Caprice."

The Minuet was an old French Court dance in $\frac{3}{4}$ measure, dating from the middle of the 17th Century. It was a favorite dance form with all the early composers, from Lully to Beethoven, and it was the only dance form which became an accepted part of the classical sonatas and symphonies.

Form and Structure: This composition is in Composite Song-Form. Part One consists of three periods. The first period (meas. 1 to 16-b) is sixteen measures long. It is in G major but slips into D major at the end (meas. 16-b). The second period (meas. 17 to 24) is in D major and is eight measures long. The third period (meas. 25 to 40-b) is virtually a repetition of the first period, but freely altered, with a brilliant cadenza interpolated at the end of the first section (meas. 31). Part Two (meas. 41 to 72) consists of a sixteen-measure period (meas. 41 to 56) extended by thematic development sixteen measures more (meas. 57 to 72). Each section of the sixteen-measure period consists of a four-measure phrase in C minor (meas. 41 to 44; 49 to 52) followed by one in B flat major (meas. 45 to 48; 53 to 56). The sixteen-measure extension (meas. 57 to 72) is in G minor. Part Three (meas. 73 to 112) is practically a repetition of Part One without the repetitions. A brilliant Coda, twenty-two measures long (meas. 113 to 134) concludes this composition.

Copyrighted 1930, United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Rights of Translation and all other rights reserved.

MINUET IN G

Interpretation: It is to be expected that, in a composition in antique style, the ornamentation will raise some debatable points. For the sake of greater clearness, the turns, originally indicated by sign, have been written out (third beat of meas. 1, 2, 3, 4, and similarly throughout the piece). The slide (notated in small notes at the last beat of meas. 5 and 6, also 77 and 78), if interpreted in the classical manner, should begin on the third beat. Rachmaninoff plays this slide ahead of time so that the final G falls on the third beat (see his orthophonic Victor recording No. 6731-a). The same is true of the slide at meas. 44, 48, 52 and 56. The grace-notes at meas. 9, 33, 81, 105, and 13, 37, 85, 109, are to be played just before the beat. The strongly accented grace-note at meas. 49 and 53 should really be played on the beat. A fine effect is obtained by playing this grace-note emphatically before the beat allowing the bass and melody to come in softly on the beat. The trill at meas. 61 to 72 begins on D and is played with E flat as the upper auxiliary note from meas. 61 through meas. 68, and with E natural beginning at meas. 69, through meas. 72. Rachmaninoff reserves the E natural for the last two measures (71 to 72). The effectiveness of the chain trill at meas. 113 to 116 will depend entirely upon one's ability to play trills at all. The melody note must be slightly accented and then trilled with its upper auxiliary note as rapidly as possible. Trill with the second and third fingers but play each melody note the first time with the thumb.

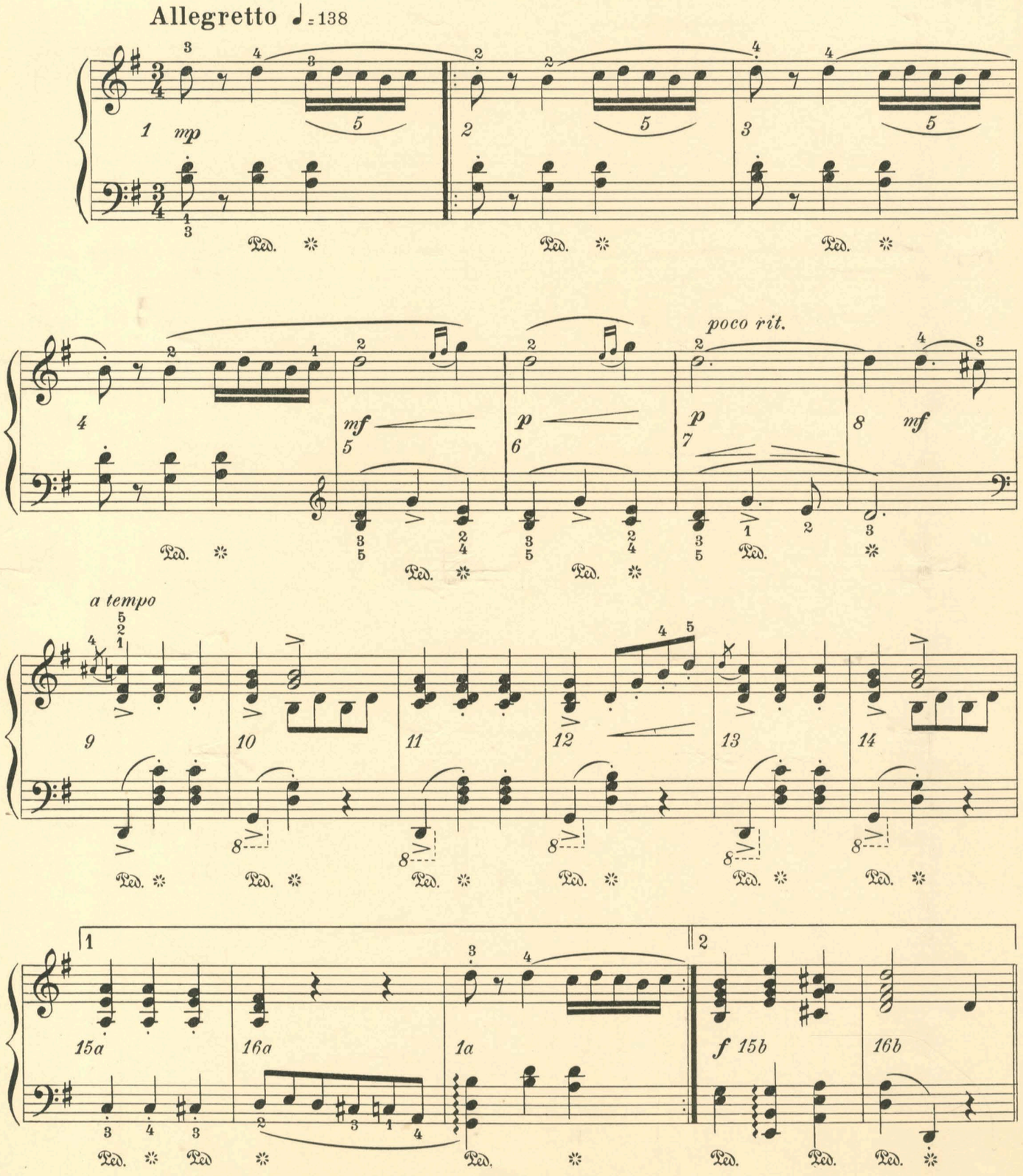
The composition as a whole demands rhythmic control and fine dynamic shading. Exact observance of the pedaling will ensure rhythmic crispness. The octave passage at meas. 21 to 24 and 93 to 96 should be played with a big tone but not roughly. In fact all the passages of climax should sound big but never forced. The cadenza at meas. 31 and 103 must go swiftly and brilliantly, but after sounding the lowest D the pace may be more deliberate.

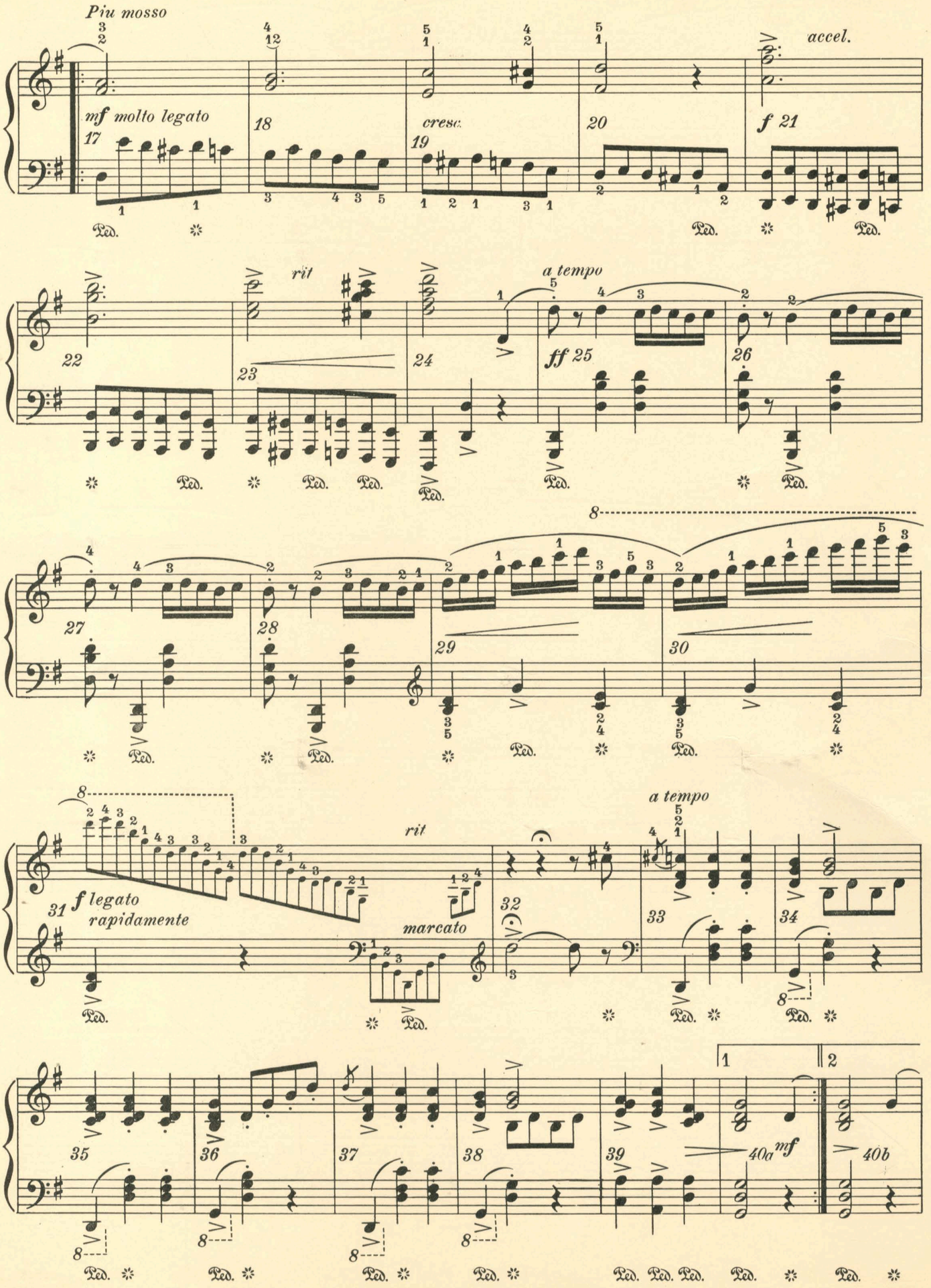
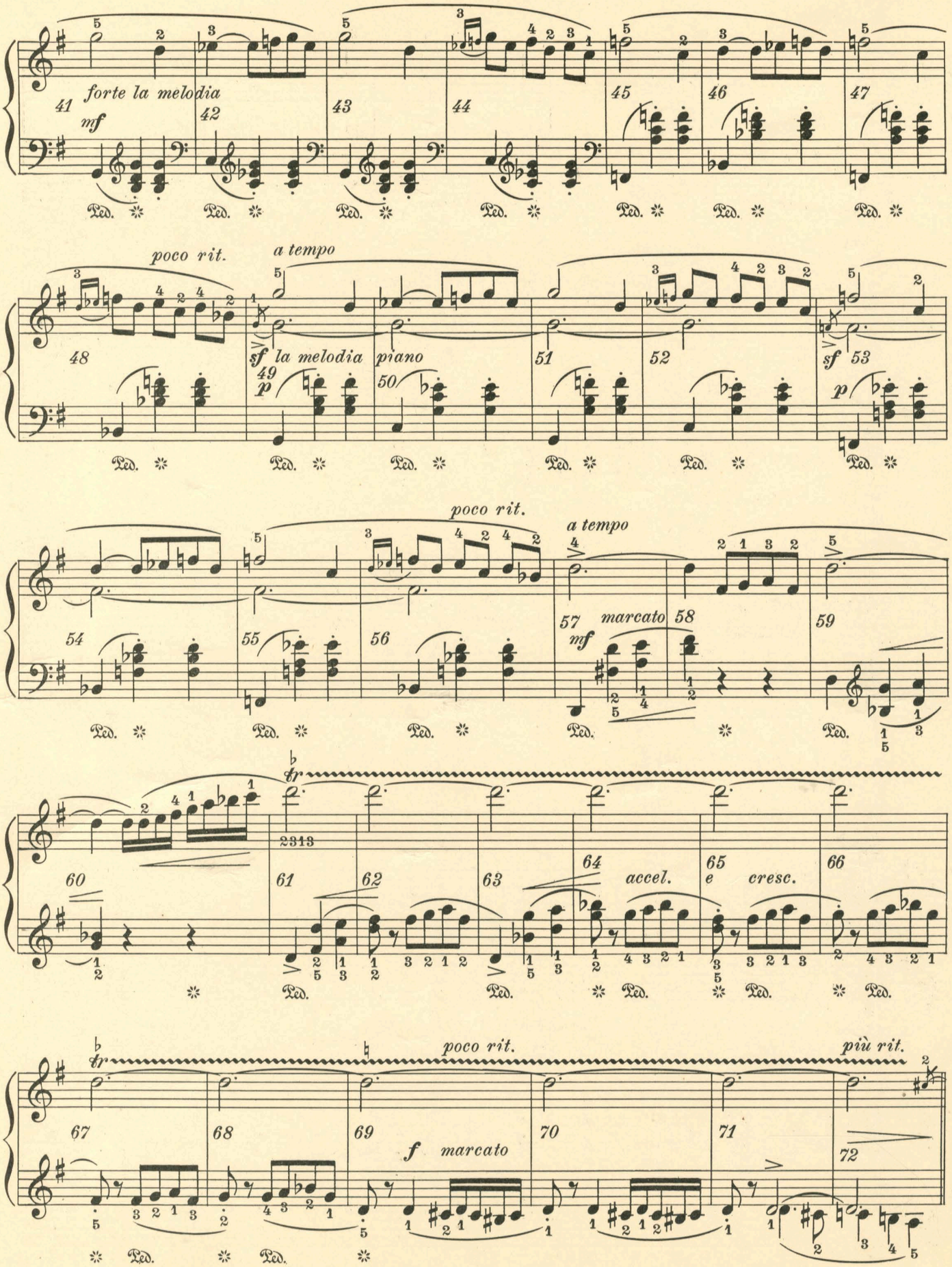
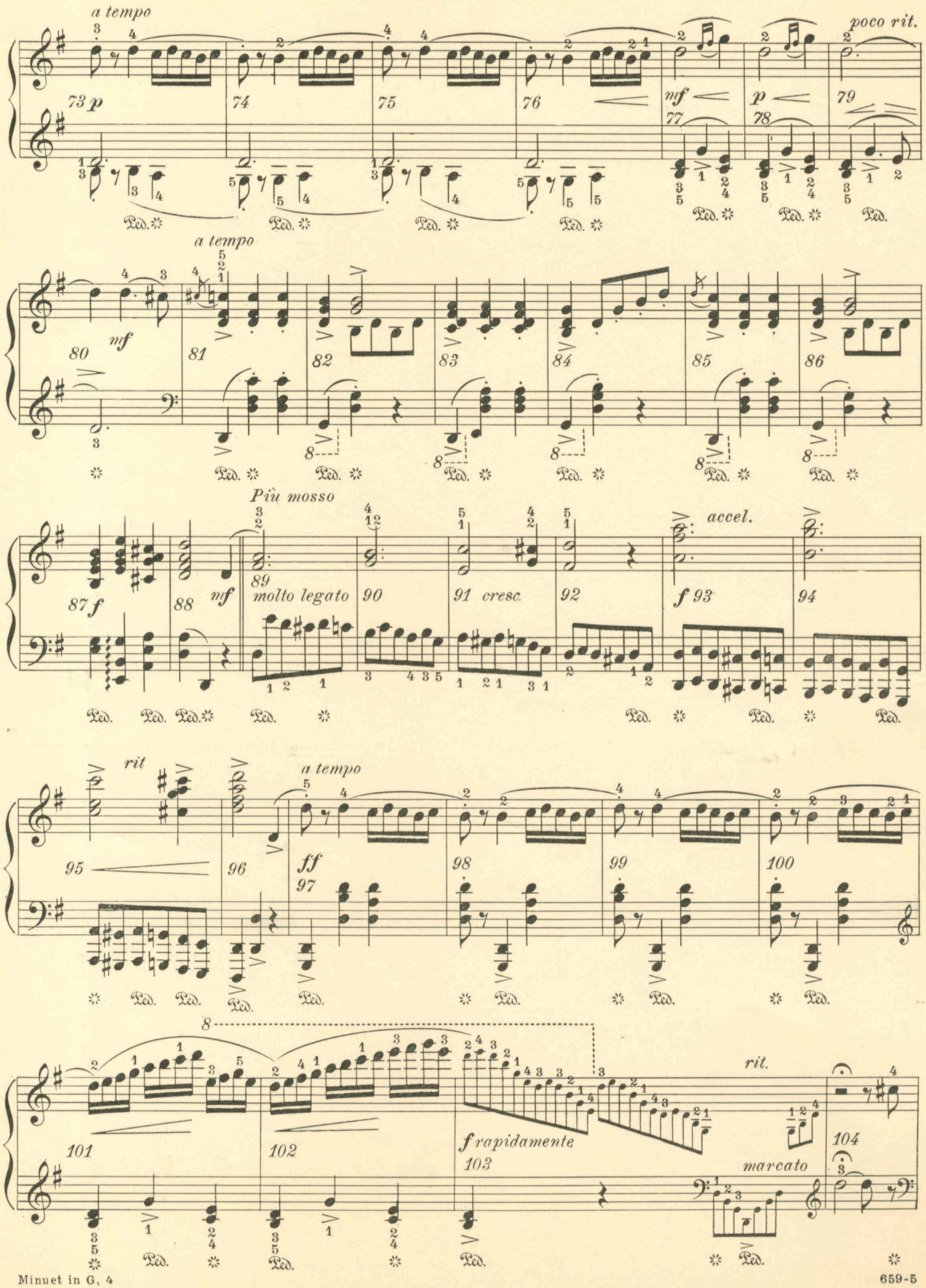
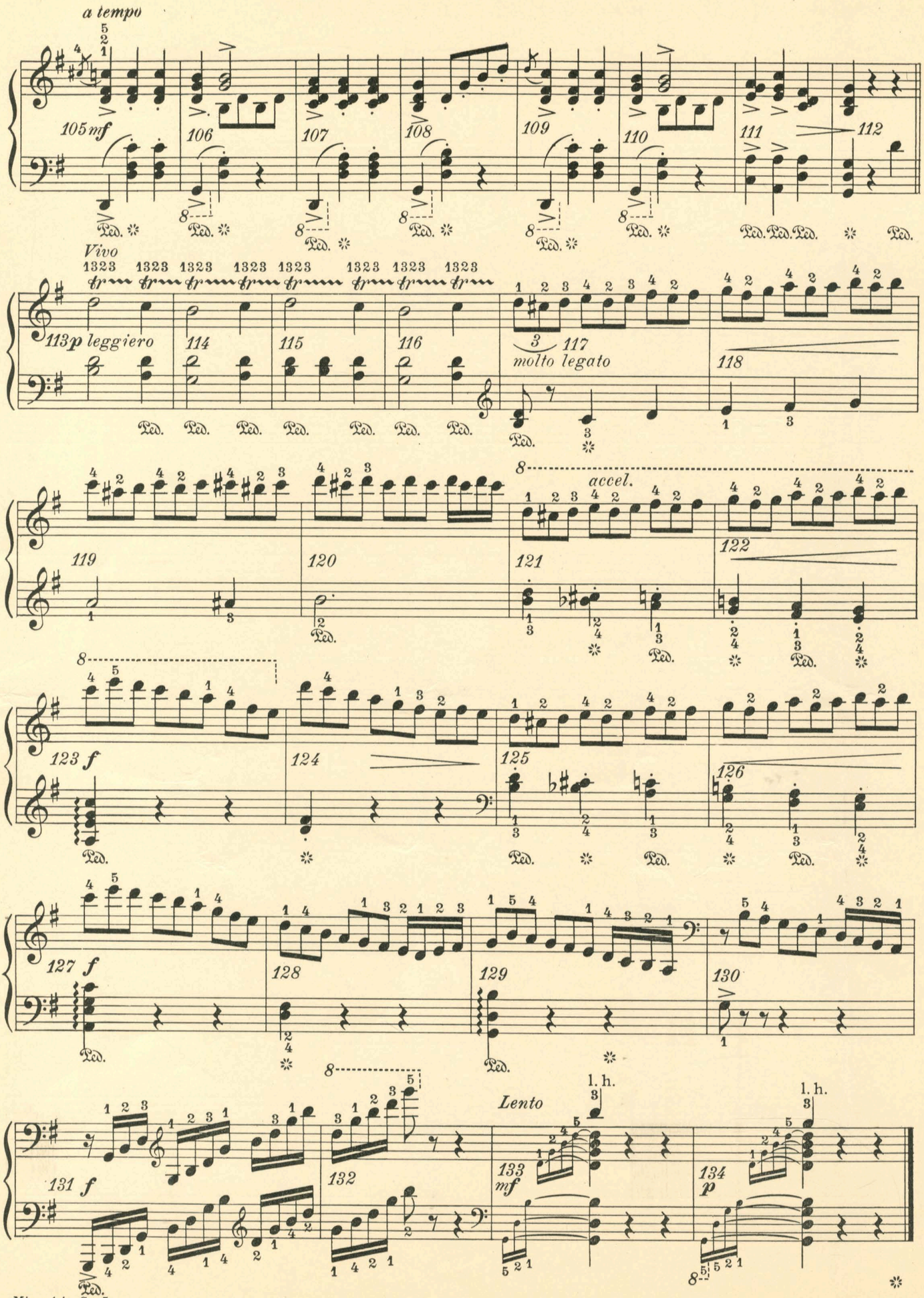
Glossary

Paderewski	pronounced	Päh-dĕr-ĕff′-skē	
accelerando (accel.)	"	ät-tshĕl-ĕr-rän′-dō	(gradually faster)
allegretto	"	äl-lā-grĕt′-tō	(not so fast as *allegro*)
a tempo	"	ä tĕm′-pō	(in time)
crescendo (cresc.)	"	krê-shĕn′-dō	(gradually louder)
e	"	ā	(and)
la	"	lä	(the)
legato	"	lā-gä′-tō	(connected)
leggiero	"	lĕd-jā′-rō	(light, delicate)
lento	"	lĕn′-tō	(slow)
marcato	"	mär-kä′-tō	(with emphasis)
melodia	"	mā-lō-dē′-ä	(melody)
molto	"	mōl′-tō	(much)
mosso	"	môs′-sō	(movement)
più	"	pē′-o͞o	(more)
poco	"	pō′-kō	(little)
rapidamente	"	rä-pē-dä-mĕn′-tĕ	(rapidly)
ritardando (rit.)	"	rē-tär-dän′-dō	(gradually slower)
vivo	"	vē′-vō	(lively)

Minuet in G

Edited by Ernst C. Krohn

I. J. PADEREWSKI, Op. 14, No. 1

659-5

Copyrighted 1930, United States of America, Great Britain, and International Copyright Union by Art Publication Society, St. Louis, Mo., U. S. A. Rights of Translation and all other rights reserved.

Piu mosso
mf molto legato
17
18
cresc.
19
20
accel.
f 21
22
rit
23
24
a tempo
ff 25
26
27
28
29
30
8
31
f legato
rapidamente
rit
marcato
32
a tempo
33
34
35
36
37
38
39
1
2
40a mf
40b
Ped.

41
forte la melodia
mf
42
43
44
45
46
47
poco rit.
a tempo
48
sf la melodia
49
p
piano
50
51
52
sf
53
p
poco rit.
a tempo
54
55
56
57
mf
marcato
58
59
60
61
62
63
64
accel.
65
e cresc.
66
poco rit.
più rit.
67
68
69
f marcato
70
71
72

a tempo
poco rit.
73 p
74
75
76
mf
77
p
78
79
Ped.
a tempo
80
mf
81
82
83
84
85
86
Più mosso
87 f
88
mf
89
molto legato
90
91 cresc.
92
accel.
f 93
94
rit
a tempo
95
96
ff
97
98
99
100
8
101
102
f rapidamente
103
rit.
marcato
104

a tempo
105 mf
106
107
108
109
110
111
112
Vivo
113 p leggiero
114
115
116
3
117
molto legato
118
119
120
121
accel.
122
123 f
124
125
126
127 f
128
129
130
131 f
132
Lento
l. h.
133
mf
l. h.
134
p

Recitation Questions on "Minuet in G"

1. Give a brief sketch of the life and work of the composer.
   Ans.

2. What composer did Paderewski try to imitate in this piece?
   Ans.

3. In what country did the Minuet originate?
   Ans.

4. How would you classify the form of this piece?
   Ans.

5. In what key is the first period of Part One?
   Ans.

6. Did the classical slide begin on the beat or before the beat?
   Ans.

7. What two notes are trilled at meas. 69 to 72?
   Ans.

8. What will ensure rhythmic crispness in this piece?
   Ans.

9. Define *forte la melodia.*
   Ans.

10. Define *più Mosso.*
    Ans.

For Teacher's Record:

Class No.....

Received.....

Pupil.....

Grade (on Scale 100).....

Address.....

Teacher.....

.....

Music Education
vs.
Imitation of the Teacher

Music Education is no longer a luxury. It has become a part of our everyday life, and is of vital importance to every cultured person. But, there is a vast difference between a Music *Education* and the ability to move the fingers over the keyboard to produce a succession of sounds. In one case, there is initiative and musical understanding—the other is mechanical mimicry of the teacher.

A Music Education for a piano student consists of two things:

(1) A mind trained to understand the fundamentals and construction of music, and the principles which underlie piano playing.

(2) Hands trained to execute the will of the educated mind.

Equipped with a true Music Education, the student is materially assisted in his own playing—he can draw on his store of accumulated knowledge and make independent progress—he can understand and appreciate the artistry of others.

Lacking a Music Education, the student can only mimic the teacher—there is no musical inspiration—he has no foundation of music knowledge upon which he can build and progress.

This Composition offers the student not only the music score with authoritative pedaling, fingering and phrasing—but also the poetic idea of the composer in writing this particular number, and annotations on proper interpretation. The entire Progressive Series Course is just as complete, just as sound pedagogically and musically as this composition.

Talent in music is not essential to the acquirement of a practical education in music. The *Progressive Series of Piano Lessons* enables the music instructor to impart a Music Education with the same success and results with which academic subjects are taught in the public schools.

For further information, see a *Progressive Series Teacher* or address:

Teachers Department

ART PUBLICATION SOCIETY

Saint Louis, Missouri